

edward johnson building
faculty of music
university of toronto



THE UNIVERSITY OF TORONTO WIND SYMPHONY

STEPHEN CHENETTE, CONDUCTOR

MACMILLAN THEATRE

SUNDAY, MARCH 30, 1980
3 P.M.

PROGRAM

SOKOL FANFARE from Sinfonietta

Leoš Janáček (1854-1928)

Leoš Janáček was a Czech nationalist, stubbornly independent in his musical thought, and for many years rewarded for his originality by poverty and neglect. The production in Prague in 1916 of his opera Jenufa brought him international acclaim, and the last twelve years of his life saw a tremendous surge of creative energy.

Janáček was greatly impressed by some outdoor military fanfares he heard in 1925, so a subsequent request for music for the Sokol Gymnastic Festival of 1926, induced him to write a brilliant fanfare of his own. From this short movement grew the Sinfonietta, his last orchestral work. The fanfare is scored for a dazzling array of brass and timpani.

ENSEMBLES FOR WINDS (1979)

Gary Kulesha (b.1954)

Slow

Fast

Slow

First Performance

Gary Kulesha is a Toronto composer and pianist whose musical output embraces a wide variety of forms. He has worked extensively with the Canadian Brass, writing and arranging scores, and has just finished a piece for Paul Brody, saxophone, called Concertante Music.

His Ensembles for Winds was originally commissioned for the Scarborough Concert Band by the Ontario Arts Council, who have graciously given permission for the premiere to be given by the University of Toronto Wind Symphony.

The title gives an indication of the major organizational idea of the work. Rather than being treated as one large ensemble, the winds form several smaller chamber groupings, whose make-up is constantly shifting. The material itself relies on the individual colours of instruments, and at no time is there a real Tutti. The Fast central section displays the brass and percussion in a more virtuosic manner than the two outer movements.

WIND SYMPHONY PERSONNEL March 30, 1980

Flute

Lucie Batteke, Ottawa
Debi Brown, Fabreville, Quebec
Patricia Creighton, Toronto
Louise Hanly, Toronto
Scott Paterson, Don Mills
Ross Pearson, Hamilton
Carol Savage, Saskatoon

Piccolo

Anne-Marie Kopp, Ottawa
Lynne Piening, Lacombe, Alta

Oboe

Catharine Calderone, Kitchener
Tina Levy, Halifax, NS
Janet Page, Kingston
Mary Smith, Thunder Bay

English Horn

Janet Page

Clarinet

Tricia Baldwin, Don Mills
Hubert Eng, Toronto
Carolyn Horne, Toronto
Margaret Isaacs, Winnipeg
Leif Laakso, Toronto
Keith Loach, Agincourt
Susan Willson, Grimsby

E♭ Clarinet

Carolyn Horne
Joe Orlowski, Montreal

Bass Clarinet

Greg James, Ennismore

Bassoon

Heather Chesley, St. John, NB
Peter Hatch, Toronto
Margaret Hooper, Toronto
James Jamieson, Brantford

Contra Bassoon

James Jamieson

Saxophone

Catherine Stewart, Alto, Willowdale
John Welsh, Alto, Toronto
Les Sabina, Tenor, Windsor
Glenn Schofield, Baritone, Don Mills

French Horn

Rita Arendz, Middleton, NS
Joanne Bezzubetz, Timmins
Raymond Bisha, Saskatoon
Janice Hewson, Thornton
Roy Takayesu, Hamilton
Bonnie Worthen, Midland

Trumpet

Burke Carroll, Scarborough
Neal Farquharson, West Hill
Norman Garcia, Edmonton
Mark Hopkins, Scarborough
Mary Ann Lucas, Willowdale
Anita McAllister, Campbellville
Paul McGoveran, Inuvik, N.W.T.
Holly Shephard, Truro, NS
Dan Warren, Campbellville

Trombone

Shelley Brooks, Toronto
Tim Cunningham, Toronto
Susan Dustan, Bowmanville
Leon Racine, Toronto

Bass Trombone

Karen Maxwell, Scarborough

Euphonium

Susan Dustan,
Roman Yasinsky, Toronto

Tuba

Douglas Burrell, Mississauga
Ron Parker, Agincourt

Percussion

Andrea Duncan, Hanover
Beverley Johnston, Sidney, BC
Nicholas Kompridis, Toronto
Jeffrey Mason, Agincourt
Stephen Peckham, Brantford
Michael Perry, Willowdale

String Bass

Robin Gow, Don Mills
Ted Husband, Willowdale
* Michelle Mayers, West Hill
Paul Rogers, London
Gerald Vaughan, Etobicoke
Bruce White, Toronto

* Principal

Piano

Carol Ross, Beaverton

Manager and Librarian

Roman Yasinsky

PETERIS ZARINS is a fourth year student in the Bachelor of Music degree in Performance program, and is a pupil of Patricia Parr.

STEPHEN FRALICK is a fourth year student in the Bachelor of Music degree in Music Education program, and is a pupil of Frank Harmantas.

LAST YEAR THE FACULTY OF MUSIC ASKED ITS MANY FRIENDS FOR SUPPORT OF ITS ACTIVITIES. THE RESPONSE TO THIS PLEA WAS GRATIFYING AND THE FACULTY THANKS YOU FOR YOUR GENEROUS CONTRIBUTIONS. OF THE MANY CHALLENGES STILL FACING US, THE MOST TROUBLESOME IS THE NEED TO PROVIDE FINANCIAL AID TO THOSE STUDENTS WHOSE RESOURCES ARE LIMITED. IF YOU WISH TO HELP, WE WOULD BE PLEASED TO DEPOSIT YOUR CONTRIBUTION IN OUR SCHOLARSHIP AND BURSARY FUND. PLEASE MAKE CHEQUES PAYABLE TO:

UNIVERSITY OF TORONTO FACULTY OF MUSIC

A RECEIPT SUITABLE FOR TAX PURPOSES WILL BE PROVIDED.

Gustav Ciamaga, Dean

Next Concert: University of Toronto Symphony Orchestra,
MacMillan Theatre, Saturday, April 12, 1980, 8 pm.

CONCERTO FOR PIANO AND WINDS

Igor Stravinsky (1882-1972)

Largo; Allegro

Largo

Allegro

Peteris Zarins, pianist

Stravinsky wrote his Concerto for Piano and Winds in 1924, during his "neo-Classic" period. It is a work of rhythmic and harmonic vitality and formal clarity, its concise melodic material well defined by the bright, clear sounds of reeds, brass and piano.

A solemn introduction is brought to a halt by the jazzy rhythms of the piano entry. Unity is assured by the altered return of this slow opening chordal section at the end of both the first and third movements. The compelling slow movement is a lyrical, at times nostalgic piano solo supported by quiet winds. The third movement is something of a parody on march rhythms, whose insistent motives are like an echo of Bach in a typically Stravinskian environment.

INTERMISSION

MARCIA

Carl Maria von Weber (1786-1826)

As a widely acclaimed composer and conductor, Weber travelled to London near the end of his life, although suffering from consumption which would soon prove fatal. In May, 1826 he was invited to be a guest of honour at one of the annual Dinners of the Royal Society of Musicians. This fine new March (one of the earliest and best of its kind for band) was performed, but the composer was too ill to attend.

The Wind Symphony performance will use natural trumpets in accordance with the practice of Weber's time.

FUNERAL AND TRIUMPHAL SYMPHONY, OPUS 15 Hector Berlioz (1803-1869)

Funeral March

Funeral Sermon

Stephen Fralick, Trombonist

Apotheosis

University Singers, William Wright, conductor

This symphony is a landmark in the literature of wind instruments. Richard Franko Goldman has written that, "of all works composed

for wind band, it is without doubt the most imposing in conception and the most successful in realization." Richard Wagner, a man not given to praising the works of his contemporaries, said of the symphony: "It is great and noble from the first note to the last . . . of a lofty patriotic inspiration . . . I am happy to give as my opinion that this symphony will live and give inspiration as long as there is a nation that calls itself France."

It was composed in 1840 for the celebrations commemorating the tenth anniversary of the July Revolution. The first movement is in symphonic rather than march form. The second movement was intended by Berlioz to portray in music the thought of a "discourse or farewell addressed to the illustrious dead." In this movement, a solo trombone represents the voice of the orator, intoning his address in a voice of simplicity and dignity. In the third movement Berlioz presents a stirring martial sound, bright and forthright, on the theme of Glory and Triumph. A fanfare of brasses opens the movement, and near the end the choir enters with a hymn of triumph, the words of which were written by Anthony Deschamps (1800-1860):

Glory and Triumph, Hail, Heroes, hail!
Glory and Triumph and peace to every fallen warrior.
Heroes, fallen in righteous war, to you is given honor immortal
Angels guard you forevermore in realms of glory and peace
eternal.

Dwell now with the blest ever at rest.
Live in our hearts, memories bright, glorious heroes who
fought freedom's fight.
Glory and fame to the brave who gave their lives for freedom
Glory and honor forever in heaven's eternal kingdom.
Glory and honor to the brave; glory, honor, eternal life!

Notes by Stephen Chenette and
Patricia Sauerbrei